

# ALABAMA COLLEGE

MONTEVALLO, ALA.

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## SUMMER SESSION

JUNE 10th TO JULY 19th, 1924

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## SCHOOL OF MUSIC

FRANK E. MARSH, JR., *Director*

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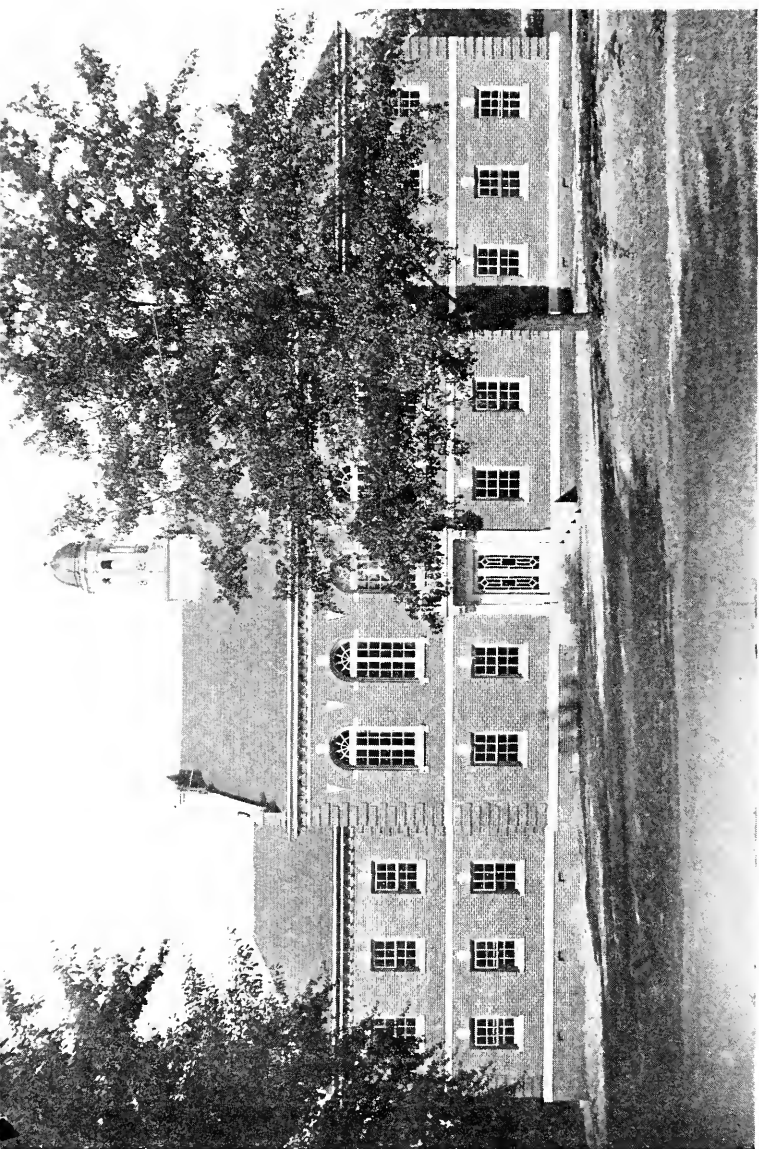
## SPECIAL

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Six Weeks Professional Training  
for Music Teachers

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Six Weeks Intensive Session of Normal  
Instruction in Public School Music



CALKINS HALL

# SCHOOL OF MUSIC

THOMAS WAVERLY PALMER, A.M., LL.D., *President*

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## FACULTY

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FRANK EARL MARSH, JR.

Graduate of the New England Conservatory of Music, Boston; pupil in Pianoforte of H. S. Wilder and Kurt Fischer, Boston; Senor Alberto Jonas and Arthur Newstead, New York City; pupil in Theory and Composition of Louis C. Elson, Arthur Shephard, and F. Stuart Mason, Boston.

*Director of the School of Music and Professor of Pianoforte.*

MAY ANDRUS

Graduate of Yale University Department of Music, New Haven, Conn.; pupil in Theory, Composition, and Pianoforte of Dr. Horatio Parker, David Stanley Smith, William E. Haesche, and H. Stanley Knight, New Haven, Conn.; pupil in Voice of A. B. Woodcock, New York City; pupil in Public School Music of Ralph L. Baldwin, Hartford, Conn.; and at the Institute of Music Pedagogy, Northampton, Mass.; student at the Pennsylvania Summer Session, West Chester, Pa., doing special work under Dr. Hollis Dann.

*Public School Music and History of Music.*

REBECCA STOY

Graduate and post-graduate of the New England Conservatory of Music, Boston; pupil in Voice of Charles Bennett.

*Voice.*

ELIZABETH FRANCES YOUNG

Graduate of the New England Conservatory of Music, Boston; pupil in Piano of H. S. Wilder and George Proctor, Boston; also Arthur Newstead, New York City; pupil in Theory of Arthur Shephard and Louis C. Elson, Boston; student at Boston University and F. Addison Porter's Summer Normal School, Boston.

*Pianoforte and Pianoforte Normal.*

## PIANOFORTE NORMAL DEPARTMENT

MISS ELIZABETH YOUNG, *Supervisor*

Realizing that the period of the first years in music is the critical one in the Musical Education of the child, also that old-fashioned methods have given way to modern ones, many teachers of experience as well as amateurs have felt the need of a definite course in order to do practical and effective teaching. It is to meet this need that the Alabama College School of Music offers a Normal Course in Pianoforte.

In addition to the theoretical and practical courses offered, the student will have an opportunity to do actual teaching under supervision. In order that they may become familiar with group teaching as well as individual instruction, both private and class lessons will be given. The subjects presented in the class teaching will include the keyboard, notation, ear-training, sight-singing, rhythmic work and hand culture.

The Normal Course consists of the following:

(1) Lectures on Pianoforte Pedagogy, Teaching Material, and Physiology in Its Relation to Pianoforte Playing.

(2) Classes in Hand Culture.

(3) Observation Classes.

(4) Twelve individual private half-hour Pianoforte lessons.

In addition to the above named courses, the following subjects may be elected in the regular Music Department:

Solfeggio and Dictation, Harmony, and History of Music.

Tuition for full course-----\$25.00

Electives extra.

## PUBLIC SCHOOL MUSIC DEPARTMENT

(State Accredited)

MISS MAY ANDRUS, *Supervisor*

### SCOPE OF DEPARTMENT

The courses in Public School Music for the summer session are designed to meet the needs of supervisors who are engaged during the school year, and who wish to take advanced study; also for those musicians who are desirous of becoming supervisors of Public School Music.

Courses will be offered for Grade and High School teachers that embrace sight-singing, elementary theory, and methods for teaching music in the class room from the standpoint of the Grade teacher. Special attention will be given to the departmental teachers of music in the High School.

### OBJECT OF COURSE

The object of the course in Public School Music is to develop a well-rounded musical education, together with the necessary training in methods of presentation of the subject to insure proficiency in the art of teaching.

Entrance requirements for those taking the Supervisor's Course:

A general academic education, representing a four-year High School course or its equivalent.

Possession of an acceptable singing voice. Ability to play on the piano, at sight, music of hymn tune grade and compositions of the grade of Bach two and three part inventions and Haydn Sonatas.

### COURSES OFFERED SUMMER 1924

S-16A. PUBLIC SCHOOL NORMAL METHODS FOR GRADE TEACHERS. Rudiments of Music, Sight-singing, Ear-training, etc. Daily six weeks. Credit: 3 quarter hours.

S-17A. PUBLIC SCHOOL MUSIC SUBJECT MATTER FOR SUPERVISORS OF PUBLIC SCHOOL MUSIC. Singing at sight with Latin syllables and with words, music suitable for all grammar grades. Training in the ability to write exercises for sight-singing. Elementary theory, such as names of keys; time and rhythmic problems; scale and chromatic progressions; major and minor keys, etc. Study of the child voice. Daily six weeks. Credit: 3 quarter hours.

S-18A. PUBLIC SCHOOL MUSIC METHODS FOR SUPERVISORS OF PUBLIC SCHOOL MUSIC. Presentation of all subjects in grammar grades. The principles and practice of teaching. Teaching of rote songs. Application of methods as applied to various text books. A study of the materials suitable for the grammar schools. Daily six weeks. Credit: 3 quarter hours.

### TUITION

Supervisor's Course, 10 hours per week-----\$16.00

### SPECIAL SUBJECTS

PIANOFORTE—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

Tuition, twelve half-hour lessons-----\$15.00

Mr. Marsh

Miss Young

Miss Stoy

VOICE CULTURE—Interpretation, Advanced Technique, Repertory, Teaching Literature, etc.

Tuition, twelve half-hour lessons-----\$15.00

Miss Stoy

Private lessons in Voice and Piano will be given by Miss Stoy during the last half of the Summer School.

Practice periods one hour per day for six weeks-----\$3.00

Extra hours at the rate of \$1.00 per hour.

S-12A. HARMONY. Introductory theory, notation, overtones, tempered scale, rhythms, musical groups, embellishments, turns, etc. The scale circle, special signs, marks of expression, scales, intervals, resolution

of dissonant intervals, primary triads and their inversions, cadences, etc. Text: Tapper's First Year Theory and Chadwick's Harmony. Daily six weeks. Credit: 3 quarter hours.

Tuition -----\$8.00

S-13A. SOLFEGGIO AND DICTATION. Drill in scale and interval singing. Part singing. Elementary rhythmic problems. Dictation to train the ear to recognize intervals, common triads, etc. Daily six weeks. Credit: 1½ quarter hours.

S-24A. HISTORY OF MUSIC AND APPRECIATION. General History of Music, special attention to the period since the year 1600, and with emphasis in the last quarter on the great masters. Text: Hamilton's Outline of Music History. Daily six weeks. Credit: 3 quarter hours.

Tuition -----\$8.00

S-23A. PIANO ENSEMBLE. The reading at sight and study, including Analysis of the Form, Tonal Structure, History and Measuring of works, most of which are outside the realm of piano music: operatic, orchestral, chamber, choral, etc. Many of the numbers are prepared for finished performance and are given at the various public gatherings of the Summer School. The classes are conducted by Mr. Marsh.

Tuition for twelve hour lessons-----\$8.00

## LECTURE, RECITALS AND COMMUNITY SINGING

Mr. Marsh will have charge of the music at the chapel exercises at the College and of the Community Singing.

Recitals will be given by visiting artists and members of the faculty.

## DORMITORY CHARGES

Board and lodging-----\$35.00

Laundry ----- 5.00

Matriculation fee ----- 3.00

Physician, nurse, hospital and medicine fee----- 1.50

## GENERAL ADVANTAGES

Think of getting board and lodging for six weeks for \$35.00. One could scarcely stay two weeks at a resort for this. Then there is the Instruction, the games, the swimming, song services, lectures and recitals, the excursions, and the field trips, and the good fellowship from six weeks of study and recreation with more than four hundred members of one's profession and not the least, the wonderful equipment, a modern building with some forty pianos, devoted to the teaching of music. No wonder teachers seek their State Summer School in increasing numbers each year. It is indeed a place of concourse whither students come from every quarter for every kind of knowledge. Let us all work to extend its influence to many more teachers this summer.

It is hoped that everyone playing a string or orchestral instrument will bring it so that a summer school orchestra may be organized.

A full catalog of the Summer School may be had by writing to Dean O. C. Carmichael, Director of Summer School, Montevallo, Alabama.